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### CLASSICAL CULTURE IN A CHANGING WORLD\*

For a good many years I have been interested in a settlement school in the Tennessee mountains. In the late twenties they started having an "Old Timers' Day," and all the folk who lived up the "creeks and hollers" came in for a program of folk crafts and tale telling, ballad singing and speechmaking. And the topic chosen by one of the men for his speech was "The State of the World Today"! When I told a friend of the almost equally broad title suggested for what I was going to say this evening, she asked flippantly "How many days do you expect to be in Harrisburg?" But among the innumerable avenues of thought suggested by the present title, some few are paths down which it may be profitable for today's teacher of the classics to wander.

In spite of other cultures which merit the name of "classical" because of their imprint upon the ancient world, dictionaries seem to limit their definition of the term to those of Greece and Rome. I take it, therefore, that we tonight are thinking of the Hellenic and Roman

civilizations from which have stemmed more than two millennia of what we are pleased to think of as our European heritage. Except for the period of the Dark Ages, when the Church alone kept alive that heritage, there has been a more or less constant flow of art and thought from this classical background, and, until the advent of the twentieth century, any but a classical training was unthought of for one who would call himself educated. And then "classical" meant Latin and Greek. By the time I entered high school not long after the turn of the century, Greek had already been relegated to the status of an elective on a par with the modern languages, which were fast coming to the fore. It was still accepted practice that any one intending to study beyond the secondary school level must have Latin, but it took only one world war to turn even that into a myth. In the thirty-two years that have followed the first Armistice Day, teachers of the classics have conscientiously engaged in an apparently losing struggle to preserve the classical tradition intact and to pass on its torch to posterity.

In those years the Classical Investigation was the great force which roused us to a modernization of method and to a greater diversification of content offerings. I pay full tribute to those who pioneered in this study and to the concrete achievements resulting from their efforts. Yet I have a strong feeling that in one respect at least

\* This paper was read at the annual meeting of the Pennsylvania State Association of Classical Teachers at Harrisburg on December 28, 1950.

we have failed to face realities, and that is in the field of public relations.

Perhaps I am mistaken, but in my mind there persists the impression that we have continued to base our thinking upon the assumptions (1) that we still do occupy a glamorous "ivory tower" that still is regarded with a certain degree of awe by the world at large, (2) that people generally know the worth of classical studies and render lip service at least to their value, even though they may not dedicate themselves personally to these studies, and (3) that "it can't happen here" that classical studies be omitted from any self-respecting curriculum. You and I know that not only has Latin already disappeared from the curriculum of many secondary schools in the country, but I can name you two universities within the shadow of the Washington Monument, one a large state university and one an important endowed university, in which there is no Department of Classics at all. Recently some one said with consternation, "How can they be called universities?" They not only are so called, but they also enjoy top official rating. I believe that we have been misled by wishful thinking and nostalgic longings. The only ivory tower exists in the minds of those who shut themselves within it. The generation of the last quarter of a century knows little about what is going on in Latin classrooms today, and for that I fear we are a good deal to blame. We tell each other about what we are doing, but the public remains uninformed. And this generation is not one to reverence the unknown.

In 1948, while in England, I attended an inspiring meeting at Cheltenham College, at which young people from Britain and from British Africa and India were preparing for the great meeting at Amsterdam at which the World Federation of Churches was to be organized. Consequently I felt more than a casual interest in the reports issuing from Amsterdam. In these one fact stood out: that the most vital Christianity today appeared to exist in the so-called "new churches," those which had come into being as the result of the missionary efforts of the last 150 years in Africa and the Far East, and which had all the vitality of pioneering enterprises. Because the emphasis in these churches was upon the vital fundamental of personal religious experience rather than upon being concerned with traditional dogma and organized ritual, their path toward world unity was beset with fewer of the snags that plagued the old-line churches of the West, particularly those which were state established.

While you may perhaps see little analogy between our situation and that of the churches, there is suggested a possible direction to my thinking about how we stand. We all know how the world needs the basically Christian philosophy of some of the great Greek thinkers, the clarity of speech and thought that we find in Cicero, a wise perspective on today's world events viewed in the light of ancient history, not to mention the great store

of myth and legend which enables us to enjoy so much of the best in our own literature. Somewhat like the established churches, we have sought diligently and honestly to give expression to what we have to offer in a form that has appeal for and is acceptable to mid-twentieth-century youth. In the hope of providing a wide base from which to select serious students of the classics, we have made the initial approach to Latin one that can be profitable to large numbers of children who will never go beyond the elementary work in it. We have begun on the very first day to read connected Latin, we have helped students to realize how Latin is all about them in their daily living, we have postponed until they are actually needed the technicalities of syntax that used to be crowded into the first year, and we have done it all with textbooks that have become increasingly more attractive with each succeeding publication. The discouraging fact is that, like many of the churches, we have done it for a steadily decreasing congregation.

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You and I believe firmly in the worth of the classics as an enrichment for and illumination of daily living, and we believe in our own responsibility for transmitting to those who come after us the rich heritage of the "wine of words long aged in cellars of thought." Speaking for myself, I am unwilling to admit that the days of classical studies are numbered; I am unwilling to take defeat lying down. I believe that there are specific things that we can do to ensure the continuity of this heritage, and not only to make it survive, but also seem truly desirable to large numbers of people. But I am convinced that this is possible only if it is sought by a profession that is unified and agreed upon a well-planned program of publicity.

The first proposal that I would make is prosaic but practical. It is that present classical associations, regional and national, become affiliates of a single Department of Classics which should be set up within the framework of the National Education Association. I sense at once the shock that will be experienced by many at such iconoclasm, not least of all by the NEA itself, for I have not confided to them what I have in mind! But we must recognize that this is the age of Education with a capital E, and that the strength coming from affiliation with such an organization would be formidable. Realizing the force that comes from unity, and the power that lies in the NEA and its official publications, might we not properly unite our efforts under its aegis and reap the potential benefits of this affiliation? Just recently the mathematicians have taken this step. Could the classicists be in better company? The NEA represents, of course, public education. Isn't that the area where we most urgently need strength? If our subject is left only to the private schools and the institutions of higher learning, then the classics become the special privilege of the select few. Only as they can be made to have appeal to the common man can they survive in influential form.

Does any one fear that we could not really unite in such an organization? Actually there is less difference of opinion as to method among us than among teachers of the modern languages, and our content is not an ever-growing corpus, as is that of the newer tongues. It seems to me that our chief weakness lies in the fact that we have never emerged sufficiently from our conviction of special privilege to take advantage of the twentieth-century techniques which make the movies, the radio, and television the possession of every household. For more than thirty years, stunned by what was happening, but still clinging to the thought of a glorious past, we have met together and talked to each other, have written articles that have been read by ourselves and our colleagues, but have failed to catch the public ear. And surely, and not so slowly, the world has turned toward lesser values.

I take heart, however, when I read the *Washington Post* and other papers of comparable calibre. I cannot resist the temptation of sharing with you some random cullings from the editorial pages of recent weeks or months: (1) "Between the Scylla of Soviet ambition and the Charybdis of western resistance Trygve Lie has steered the fledgling United Nations with remarkable dexterity"; (2) "The Sysiphean labor of reconstruction"; (3) "The Stygian darkness of the present outlook"; (4) "The 'official spokesman' ought to be feared even when bringing informational gifts"; (5) "Sometimes officials consent to speak in *propria persona*"; (6) "MacArthur has mistaken his proconsular role for that of First Consul"; (7) "There are members of the Communist Party who follow its tergiversations blindly"; (8) "We are but the grateful usufructuaries of gifted scholars and teachers"; (9) "As up to date as a warm egg fresh from its gallinaceous storehouse." Here at least survives fine evidence of classical training, and here we find writing that is completely intelligible only if the reader has this training. I am not implying, of course, that the average high school or college student ever looks at the editorial page, or his parents either. On the other hand, that we do have such editorial writing is evidence of the fact that the classics have left a lasting imprint upon those who have drunk at their font, and we must see to it that the fountain continues to flow. Those who use the English language greatly are, in great measure, those who owe their facility to familiarity with its classical sources. We know what the study of Latin and Greek can do for the student of English or of any other modern European language. It is our task to make *him* know it, and in a generic "him" I would include the school and community public.

I should like to suggest also one or two other specific things which we can do, but they mean work.

First of all, perhaps, we need to talk together and to agree on an evaluation of the classics in the light of twentieth century needs, general needs, not merely scholastic. Having reached agreement, we need so to phrase what we have agreed upon that it will seem sensible and desirable to the public at large. But first there must be created a public atmosphere that is receptive to such information, a readiness to receive it. Readiness derives from familiarity, and familiarity comes from long association. I would, therefore, begin with the children. Not only would I teach in the elementary schools those Latin materials of which I have spoken and written before, but I would bring influential pressure to bear upon publishers to flood the children's market with books that recount the deathless exploits of classical heroes and the ever-charming tales of classical mythology. We should have a modernized version of Hawthorne's *Wonder Book*, with pictures, that will hold children spellbound as they read of the Golden Touch, the Gorgon's Head,

Pandora's Box, the Golden Apples, and all the rest. Because these were inextricably bound up with my own early years, they became a part of my very self. Surely they are timeless.

Some one must do for the *Aeneid*, the *Iliad* and the *Odyssey* what Lamb once did for Shakespeare. It may be heresy, but I think we should lend our encouragement and support to the makers of the "comic" books, who just this year have brought out a forty-five page booklet of the story of Caesar. According to the editor, there were more requests for this story than for any other, with the *Iliad* in second place. Some children (or their elders) must have known the stories to ask for them! A writer in one of our recent professional journals wrote slightly of this Caesar in the comics, but the comics are read even by the children of educated parents. Why look down our noses at an enterprise whose creators have in the past, with serious purpose, collaborated with educators to promote desired educational results? In 1944, when war was hastening the departure of students from the classroom to engage in gainful occupation, a committee of makers of comic books collaborated with representatives of the faculties of Columbia University and public school officials to propagandize through the comics the desirability of young people remaining in school. The Caesar pamphlet indicates their willingness, perhaps eagerness, to do something for the classics. Why not give them a boost—and perhaps get a boost for ourselves?

Why stop with the comics? In many cities a children's theater is reviving productions of the *Wizard of Oz*, *Cinderella*, *Snowwhite* and the *Seven Dwarfs*, etc. Why not provide them with produceable dramatizations of the classic myths and tales of adventure and valor that are beloved of all children who know them? Why can't we popularize the ancient heroes through radio dramatizations and on television? The classical stories, whether mythical or historic, have just as much inherent charm for children as they ever did; all that is needed is to serve them up in a form that is palatable to present-day youngsters. A generation fed on this pabulum is just naturally "ready," as they say in "Pedagogue," to learn more of the classics, when the chance to study them comes with high school Latin.

Of course, I hear you thinking: "Who is to do all this? Surely not the overworked teacher of Latin!" It can't be done, of course, by any individual or by any single association. It can be done only if teachers, professors, and classical associations are generally agreed that it would be worthwhile to do it, and if a group representing all would decide upon what should be written and dramatized, and would divide the work up among a great many people. There should be lots of able writers

among those recently retired who would get a thrill out of doing something of the sort. And they wouldn't need to be limited at all to the field of the classics. Lewis Carroll was a mathematician, and yet he created a story that still delights the hearts of children from eight to eighty. I cannot help feeling that there are many who would have a sufficiently selfless interest to be willing to contribute freely of their gifts in such a cause. Even hardboiled Hollywood directors have been known to lend their talents to an altruistic idea, once it has been sold to them. Among retired teachers of English there should be those who would love to write themselves or to contribute their skills to the editorial work.

Perhaps the task of producing the materials would be the least we would have to face, that of securing public production the greatest. We would not get far without unified planning and top-flight influence. Such influence could start from a strong state organization like your own. If you could persuade others to see possible merit in any of these ideas, I am optimistic enough to think that you might produce a "snowball." There are plenty of influential people who pay tribute to what their classical studies have done for them: we have heard them do it many times in public utterances and in private conversation. Think what it would mean if their support could be enlisted in a unified national campaign to make the whole country aware of what the classics have to offer. If it has been possible to enlist the cooperation of the comics in an educational campaign, what is impossible if we could get them and many other publicity agencies working for instead of against us?

Perhaps I'm just naive; as naive as Attorney General Tom Clark is said to have been when he was pleading his first case before the U. S. Supreme Court. It seems that it is proper in addressing the highest court to start by saying that this is an appeal from the judgment of the next lower court, in Texas, for instance. But Mr. Clark just started in on his argument, until he was stopped by the Chief Justice, who asked, "Counselor, how did you get here?" Mr. Clark looked a bit puzzled but answered quite simply, "Why, I came on the B. and O.!" Maybe all that I have suggested does not sound too dignified, but it is no great fun being dignified to a blank wall! If we do not want the classics to be relegated to the limbo of the specialists, like the cultures of Egypt and of the Hittites, a nation-wide movement to keep them before the public mind seems to be called for. Personally I long to see available for all who can take it the opportunity for the kind of education that has produced a Winston Churchill, and the others who make it a joy to hear and read the English language as they write and speak it.

At the Middle States Association last month we had the esthetic as well as intellectual satisfaction of hearing

President Bronk of The Johns Hopkins University plead for an understanding of historical currents, and for an opportunity for the gifted to become scholarly, and we heard him lay stress on "the values that are worth defending because they make life worth living." Current criticism heard of leaders who lack the disciplines of scholarly training and the historical outlook for an understanding appraisal of this present world make us realize that there is public support for keeping alive that storehouse of Hellenic and Roman cultures from the accumulated wisdom (and sometimes lack of wisdom) of which each generation can learn so much. As was once well said by Ramsay MacDonald: "History was written that we may pass over the road of progress once and not a thousand times."

Finally, in rather unexpected manner the classics are being cited for the light that they may shed upon one of the foremost problems in American life today. At Amsterdam the press gave more attention to the one report on "The Church and the Disorder of Society" than to the other two reports together, the reason, of course, being the challenge to Christians to reconcile their credo that all men are equal as sons of God with the practice of discrimination of various kinds in many parts of the world. You may have read some of the findings of Professor Frank M. Snowden of Howard University on his studies of the Negro in the Greek and Roman world.<sup>1</sup> Last year Dr. Snowden was the recipient of the first Fulbright Grant in the field of the classics, to continue his research in Italy. Assuming as indications of negroid race the three basic physical characteristics of the dark skin, the flat nose, and the woolly hair, Dr. Snowden has found wider incidence of the Negro than one would have supposed on ancient coins, in sculpture, and in classical literature. As the research of Zimmern and of Westermann revealed no trace of race prejudice among the Greeks, so Dr. Snowden says that he finds none among either the ancient Romans nor among their counterparts in modern Italy. Perhaps this may open up a quite unforeseen function of the classics to throw light upon and to help in the solution of one of today's most insistent social problems.

Yes, the classics have within themselves that which should keep them vibrant and pulsating in the twentieth century, and I believe that you who are their exponents are equal to the task of keeping them alive.

EMILIE MARGARET WHITE

HEAD, DEPARTMENT OF FOREIGN LANGUAGES  
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COLUMBIA, DIVISION ONE

<sup>1</sup> "The Negro in Classical Italy," *AJP* 68 (1947) 266-292; "The Negro in Ancient Greece," *American Anthropologist* 50 (1948) 31-44; "A Classical Addendum to Tannenbaum's *Slave and Citizen*," *CO* 25 (1947/48) 71-72.

## SOME RES MILITARES, ANCIENT AND MODERN\*

The Twentieth Century-Fox production, *Twelve O'Clock High*,<sup>1</sup> tells the story of the complete demoralization of the 918th Bomb Group of the USAAF under the paternalistic, easy-going command of Colonel Davenport, a popular "nice guy," and its subsequent regeneration and return to combat usefulness under General Frank Savage, who sets out to accomplish that difficult task by making himself hated, feared, and ultimately respected by his officers as a thoroughly competent commander.

Ancient armies suffered from this same weakness in the high command. Scipio

... went in advance with a small escort to the army in Spain, having heard that it was full of idleness, discord, and luxury, and well knowing that he could never overcome the enemy unless he should first bring his own men under strict discipline.

... He accustomed them also to respect and fear him by being difficult of access and sparing of favours, especially favours contrary to regulations. He often said that those generals who were severe and strict in the observance of law were serviceable to their own men, while those who were easygoing and bountiful were useful only to the enemy. The soldiers of the latter, he said, were joyous but insubordinate, while those of the former although downcast, were obedient and ready for all emergencies.<sup>2</sup>

Savage's adjutant is Major Stovall, a "retread"—that is, an officer who had also served in World War I. The Romans too had their "retreads." Augustus once called up some troops; "from these men was constituted the corps of *evocati*, which one might translate the 're-called' [*anaklêtous*], because after having ended their military service they were recalled to it again."<sup>3</sup>

At one point in the motion picture, Savage pays a visit to the Base Hospital. This practice was also followed by ancient commanders, among them, Severus Alexander; "when any of the soldiers were ill he would visit them personally in their tents, even those of the lowest rank."

A favorite cinema dilemma has the hero at the mercy of the villain, whose back is conveniently to a door or window. In the older versions, the hero then addresses an imaginary rescuer, the startled villain turns his head, which the hero immediately bashes, and the story continues on its violent way. A rather more modern variant

\* All translations quoted from ancient authors are from the editions of the Loeb Classical Library.

<sup>1</sup> Beirne, Lay, Jr., and Sy Bartlett, *Twelve O'Clock High* (New York, Harper 1948) is the novel on which the Twentieth Century-Fox motion picture is based.

<sup>2</sup> App. *Hiop.* 6.14.84, 85.

<sup>3</sup> Dio Cass. 45.12.3. See also Dio Cass. 55.24.8.

<sup>4</sup> Ael. Lamprid. *Ser. Alex.* 47.2 (=Script. Hist. Aug. II 273 Loeb).



has the hero in the same dilemma, but this time the rescuer is real, the villain is too smart to be taken in by such a hoary ruse, the rescuer bashes the villain's head, and the story continues on its violent way. Occasionally, by way of daring departure, it is the hero whose head is bashed by the villain's henchman. Be that as it may, the old ruse was once practiced, in a manner most reprehensible, morally, but most satisfactory, practically, by a representative of that reputedly high-minded citizenry, the Athenians. "Melanthus, the Athenian general . . . came out for combat, in response to the challenge of the king of the enemy, Xanthus, the Boeotian. As soon as they stood face to face, Melanthus exclaimed: 'Your conduct is unfair, Xanthus, and contrary to agreement. I am alone, but you have come out with a companion against me.' When Xanthus wondered who was following him and looked behind, Melanthus dispatched him with a single stroke, as his head was turned away."<sup>5</sup>

As James Thurber might say: "Touché!"

Let us turn from the cinema to radio. There, much time and ingenuity is spent today in an effort to jam various hostile propaganda broadcasts. This practice, too, is not altogether a modern development. When Cicero had Antony branded a public enemy, the fugitive set up his camp near that of Lepidus, thought to be a friend of Antony. "His hair was unkempt, and his beard had been allowed to grow long ever since his defeat, and putting on a dark garment he came up to the camp of Lepidus and began to speak. Many of the soldiers were melted at his appearance and moved by his words, so that Lepidus was alarmed and ordered the trumpets to sound all at once in order to prevent Antony from being heard."<sup>6</sup>

Woman's place in all-out war is noted by Aeneas Tacticus, who cautions against one universally-recognized feminine frailty: "... you should disguise the most able-bodied of the women, old men, and boys that are in the town, and arm them as much like men as you can. And in place of arms give them their jars and similar utensils . . . but do not by any means allow them to throw missiles or yet to hurl a javelin, for even a long way off a female betrays her sex when she tries to throw."<sup>7</sup> And, to borrow a phrase from the *Ladies Home Journal*, "Never Underestimate the Power of a Woman," even when she is throwing, for the illustrious Pyrrhus was ignominiously struck down by a tile thrown from a rooftop by the mother of the Argive with whom he was fighting!<sup>8</sup>

If we may turn to the Navy for the moment, it was the comfort-loving Alcibiades who introduced the hammock into ship-board sleeping. "He would have the decks of

his triremes cut away that he might sleep more softly, his bedding being slung on cords rather than spread on the hard planks."<sup>9</sup>

The common security measure of sailing in convoy with sealed orders is also classically attested. "Himilco, the Carthaginian general, desiring to land in Sicily by surprise, made no public announcement as to the destination of his voyage, but gave all the captains sealed letters, in which were instructions what port to make, with further directions that no one should read these, unless separated from the flag-ship by a violent storm."<sup>10</sup>

On the whole, it may be said that humor at the command level has improved somewhat, if one judge by the recent spate of books emanating from that level, fiction and otherwise, but the old military adage—"When the general laughs, everybody laughs, or else!"—is also quite classical. At the sight of the scarlet tunic flying over the tent of Terentius at Cannae,

. . . even the Carthaginians were confounded at first, seeing the boldness of the Roman general and the number of his army, which was more than double their own. But Hannibal ordered his forces to arm for battle, while he himself, with a few companions, rode to the top of a gently sloping ridge, from which he watched his enemies as they formed in battle array. When one of his companions, Gisco, a man of his own rank, remarked that the number of the enemy amazed him, Hannibal put on a serious look and said: "Gisco, another thing has escaped your notice which is more amazing still." And when Gisco asked what it was, "It is the fact," said he, "that in all this multitude there is no one who is called Gisco." The jest took them all by surprise and set them laughing, and as they made their way down from the ridge, they reported the pleasantry to all who met them, so that great numbers were laughing heartily, and Hannibal's escort could not even recover themselves.<sup>11</sup>

Truly, "Rank Hath Its Privileges" in the ancient army, and it must be concluded that there is little that is new under the military sun too!

EDWARD C. ECHOLS

TRINITY COLLEGE, DUBLIN

#### C. A. A. S. ROME SCHOLARSHIP OF 1952

Through the generous contributions of its members and friends, the Classical Association of the Atlantic States is able to offer the Rome Scholarship for the 1952 summer session of the School of Classical Studies of the American Academy in Rome.

The twofold purpose of the scholarship is to encourage teachers in the secondary schools to recognize how greatly they can improve the content and the scope of

<sup>5</sup> Frontin. *Str.* 2.5.41.

<sup>6</sup> Plut. *Ant.* 18.1-2.

<sup>7</sup> Aen. Tacticus 57.

<sup>8</sup> Plut. *Pyrrh.* 34.2.

<sup>9</sup> Plut. *Alc.* 16.1.

<sup>10</sup> Frontin. *Str.* 1.1.2.

<sup>11</sup> Plut. *Fab. Max.* 15.1-3.

their courses by pursuing the program of studies in the summer session of the School, and to give them substantial assistance to do so. The scholarship is therefore offered on a competitive basis, and the competition is restricted to members actively engaged in teaching Latin or the Classics in secondary schools, *either public or private*, within the geographical boundaries of the Association (Delaware, District of Columbia, Maryland, New Jersey, New York, and Pennsylvania).

The scholarship provides two financial benefits: 1) the outright award of \$200 from the Rome Scholarship Fund of the Association; 2) the cancellation of the tuition fee of \$100, through the generous action of the Trustees of the American Academy in Rome. Therefore almost one-third of the estimated basic expenses (\$1000) of the entire trip and of attendance at the School are covered by these benefits.

The recipient of the scholarship award can, moreover, be assured of being accepted as a student in the summer session, on the condition that the New York office of the American Academy receives his or her name from the C. A. A. S. Rome Scholarship Committee not later than March 1, 1952. In order that this Committee may have adequate time in which to review carefully the applications for the scholarship, these must be in the hands of the undersigned not later than February 1, 1952. She may be addressed at Apt. 501, 3420 Sixteenth St., N.W., Washington 10, D.C.

So as to facilitate the work of the Committee, applicants should supply all of the following data in their first communication and in the order here indicated: (1) name, age, home address, address of the school in which the applicant is actively employed; (2) academic biography as to degree(s) received, with date(s) and name(s) of institution(s); major and minor fields of study leading to the degree(s); (3) description of the courses which the applicant is now teaching; (4) academic and teaching plans for the future; (5) a confidential statement of the applicant's need of this scholarship and of the applicant's ability to meet from personal funds the remainder of the basic expenses that are not covered by the financial benefits of the scholarship; (6) two letters of recommendation. These data will be held in strict confidence by the Committee.

Applicants will please note that these data are at no time to be sent to the New York office of the American Academy in Rome. That office, however, stands ready to furnish information regarding the program of the 1952 summer session and other matters related to attendance at the School. Please write to Miss Mary T. Williams, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

All the teachers who have had the privilege of attending the summer session of the School are unanimous in their enthusiastic acknowledgment of the great stimulus which this experience has given to their personal interest

and their professional efforts in the broad field of Latin culture. The Association, therefore, heartily invites all of its qualified members who seriously aspire to attend the 1952 summer session to compete for the C. A. A. S. Rome Scholarship.

EMILIE MARGARET WHITE  
President, C. A. A. S.

HEAD, DEPT. OF FOREIGN LANGUAGES  
PUBLIC SCHOOLS OF THE DISTRICT OF  
COLUMBIA, DIVISION ONE

### IN MEMORIAM DONALD BLYTHE DURHAM 1883 - 1951

Donald Blythe Durham, President of the Classical Association of the Atlantic States from 1945 to 1947, died on September 28, 1951, at the age of sixty-eight.

Dr. Durham was educated in the public schools of his native city, Reading, Pennsylvania, and at Princeton University, from which he received all three of his academic degrees: A.B., 1905; A.M., 1906; Ph.D., 1911. Prior to beginning collegiate teaching, he was an instructor at Mt. Tamalpais Military Academy, California, 1906-1907, and at Mr. Leal's School, Plainfield, New Jersey, from 1907 to 1909. From 1911 to 1915 he was instructor of classics, and from 1915 to 1918 assistant professor of classics, at Princeton University.

In 1918, Dr. Durham joined the faculty of Hamilton College, Clinton, New York, as assistant professor of Latin and Greek. Promotions followed in quick succession: associate professor, 1921; professor, 1923. In 1936 he was named Edward North Professor of Greek, which chair he occupied until his death.

Dr. Durham held membership in the New York State Teachers Association, of which he was president in 1921; in the American Philological Association; in the Hellenic Society of London; and in the scholastic honorary fraternity, Phi Beta Kappa. He also was a member of the Managing Committee of the American School of Classical Studies at Athens. His published writings include his doctoral dissertation, *Vocabulary of Menander* (1913), and numerous articles and reviews.

The officers and members of the Association will always remember Dr. Durham for his distinguished services to the organization during a difficult period: as a Regional Representative from New York, from 1940 to 1943; as a Vice-President, from 1943 to 1945; as President, from 1945 to 1947; and as the Ex-Officio Member of the Executive Committee, from 1947 to 1949. Ever wise in counsel, generous in assistance, and gracious in manner, he inspired respect, admiration, and affection.

To his widow, son, and daughter, we extend our deepest sympathy; to his colleagues and students, our recognition of the light he brought into their academic lives.

With an inexpressible sense of sorrow over the loss which we and the Association have suffered through the passing of this gentleman and scholar, we order this memorial statement to be spread on the Minutes, and to be published in THE CLASSICAL WEEKLY.

THE EXECUTIVE COMMITTEE, C. A. A. S.<sup>1</sup>

ATLANTIC CITY, NEW JERSEY

## REVIEWS

**Oratio pro Sex. Roscio Amerino.** Edited by A. KLOTZ. ("M. Tulli Ciceronis Scripta Quae Manserunt Omnia," Fasc. 8.) 2d ed.; Leipzig: Teubner, 1949. Pp. viii, 63. \$0.90.

**In C. Verrem Actionis Secundae Libri IV, V.** Edited by A. KLOTZ. ("M. Tulli Ciceronis Scripta Quae Manserunt Omnia," Fasc. 13.) 2d ed.; Leipzig: Teubner, 1949. Pp. 351-528. \$2.15.

**Oratio pro P. Sulla.** Edited by H. KASTEN. **Oratio pro Archia Poeta.** Edited by P. REIS. ("M. Tulli Ciceronis Scripta Quae Manserunt Omnia," Fasc. 19.) 2d ed.; Leipzig: Teubner, 1949. Pp. x, 62. \$1.00.

The firm of Teubner merits the highest praise from classicists for having resumed the publication of its series of Greek and Latin texts. Despite losses sustained during the war, the difficulties of post-war economy, and the regime which at present controls Leipzig, the texts are being not simply reprinted but recited with the same exact scholarship and meticulous accuracy which has always characterized this series. The paper is, indeed, not yet of pre-war quality. But the printing is excellent. The type-face has been made slightly smaller, and the margins have been slightly enlarged, so that the pages are actually more attractive and readable than before the war. The apparatus is slightly more crowded, but still fully intelligible. The format is slightly taller than in the earlier editions. Thus, in general, the new texts are fully up to the high standards of their predecessors.

Fascicles 8 and 19 have their own distinct pagination, which is an improvement over the numbering by whole volumes in the earlier editions. Also the prefatory material now appears separately in each of these two fascicles, rather than collectively for each volume. This is a convenience for those who desire to get the fascicles individually, and it also brings the prefaces closely into connection with the *sigla* for manuscripts,

the abbreviations, or *notae*, for the editions and other critical works cited in the apparatus, and the longer *testimonia*. All of this material, even in the earlier edition, was placed immediately before the separate speeches. However, the policy of dealing individually with each speech is not carried out fully. In fascicle 19, the prefaces to the two speeches are joined at the beginning, though the editors and the questions dealt with are distinct, so that it would seem more logical to have placed the second preface more closely with its speech. Fascicle 13 presents even greater inconsistencies. When Klotz first edited all the *Verrines*, he published the fourth and fifth speeches of the second pleading a year earlier than the other speeches, and gave fascicle 13 separate pagination from 12. The preface and index appeared for the whole of the fifth volume when fascicle 12 was ready. He has again prepared his second fascicle, 13, before 12. It has, as previously, its own *sigla* for manuscripts and *notae* for the apparatus. The new preface will presumably appear with fascicle 12. But fascicle 13 now has page numbers continuous with its predecessor, and, indeed, with the earlier edition of its predecessor. Moreover, it has the index for the whole of the *Verrines*, in which references to fascicle 12 are to the pages and lines of the first edition, but for fascicle 13 to the new edition. Since the new edition differs in the division of the text by pages and lines, it may be assumed that this will be true when fascicle 12 is reedited. Thus the pagination of fascicle 13 will no longer be properly continuous. Even more serious, the index, for those who buy fascicle 13 as at present published, will not be valid for the new fascicle 12. Presumably the publishers will supply a corrected index when fascicle 12 appears. Moreover, while there is certainly a case for treating the *Verrines* as a whole, the speeches are often used separately; it would be a convenience here, as in the case of fascicle 19, to be able to secure a self-sufficient fascicle for each speech.

Klotz first edited fascicle 8, containing the speech for Sextus Roscius of Ameria, in 1922, and published his preface as part of the preface for the fourth volume in 1923. In his second edition, he has removed some supplementary minor *testimonia* from the preface (1923, pp. IX-X) to the foot of the appropriate pages. He has added a final comment to his preface (1949, p. IV), to the effect that a palimpsest at Bologna, *Codex Bononiensis* 28, announced by Reizenstein in 1926, is of no value. A few new items appear in the *notae* for the apparatus (1922, pp. 45-46 = 1949, pp. IV-V). The text appears to have been changed only slightly. For instance, in 32.90, Klotz previously daggered *†Mammeos* (1922, p. 86, line 19), but now accepts Martin's proposal (1929) of *omnes eos* (1949, p. 35, line 11). In 46.135 he has removed the square brackets with which he formerly

<sup>1</sup> This statement, adopted by the Executive Committee at its meeting of November 23, 1951, was prepared for the Committee by Professor Durham's long-time colleague in the work of the C. A. A. S., Professor Franklin B. Krauss of The Pennsylvania State College.



enclosed *et iam videtis, indices* (1922, p. 106, line 38 = 1949, p. 53, lines 16-17).

In the same year, 1922, Klotz first edited the fourth and fifth speeches of the second pleading against Verres. Since fascicule 12 has not yet appeared, it cannot be known whether he has changed his preface. He has added one *nota*, namely *Zu. = Zumpt* (who had already been cited in the earlier apparatus). He might well have added *Grill. = Josef Martin, Grillius: Ein Beitrag zur Geschichte der Rhetorik* ("Studien zur Geschichte und Kultur des Altertums," vol. 14, fasc. 2/3 [Paderborn, Schöningh 1927]), since this work is cited at least twice in the new apparatus for readings given by Grillius: *Grill. p. 70, line 21, on 5.1.2* (1949, p. 427, on lines 16-17), and *Grill. p. 70, line 17, on 5.1.4* (1949, p. 428, on lines 16-17). There are a number of additions and changes in the new apparatus which generally do not affect the text. A few, however, deserve mention. In 4.57.128 (1922, p. 69, lines 14-15 = 1949, p. 415, line 1), Klotz still does not emend the corrupt *†parinum*, but now cites in the apparatus Walter's proposal (1942) of *parietinum* in addition to the considerable number of earlier attempts to remedy this word. The thesis *experge te facere* which he accepts in 5.15.38 (1922, p. 99, line 4 = 1949, p. 443, line 21) he now supports with fuller citations from Cato *Agr.* 157.9 *ferce bene facito*, and from Varro *Rust.* 2.9.13 *consequi quoque faciunt* and adds a reference to Haupt, *Op.* III, p. 357. In 5.26.66 he preserves the reading *omnium triumphorum gratissimus* (1922, p. 111, line 26 = 1949, p. 455, lines 14-15) but adds to the apparatus Muller's proposal (1933) of *omnium procliorum triumphus gratissimus*. He still preserves the difficult reading *autoritate miseria* in 5.42.108 (1922, p. 131, line 21 = 1949, p. 473, line 27) but adds to the various suggestions in the apparatus Sydow's proposal (1932) of *atrocitate ac miseria*. Changes in the new text seem to be few. In 4.45.102, Klotz restores the *ac minime* of  $\beta$  (1949, p. 402, line 18) for the *an minime* which he earlier preferred, with Madvig's support, from  $\alpha$  (1922, p. 56, line 1). In 4.57.128 he has removed the square brackets from *ut Graeci ferunt, Liberi filius* on the basis of a fresh *testimonium* (1922, p. 69, line 18 = 1949, p. 415, line 5). He has changed the manuscript spelling of *Theoractum* in 4.66.148 to Wackernagel's proposal (1923, approved by Maass in 1925) of *Theoplactum* (1922, p. 79, line 16 = 1949, p. 424, lines 15-16), though the index (1949, p. 572, bottom of left column) has failed to catch up with this alteration. In his first edition (1922, p. 124, line 24), Klotz emended the manuscript *acta commemorabantur* of 5.36.94 to *acta commemorabatur*. He now (1949, p. 467, lines 12-13) prefers Philippson's proposal (1924) of *actae commemorabantur*.

Kasten first edited the speech for Sulla and Reis that for Archias in fascicule 19, in 1932. Their prefaces

appeared as part of the preface for the second part of the sixth volume in 1933. Kasten has not altered his preface, *sigla*, or *notae*. There appear to be no *testimonia*, major or minor, for the *Pro Sulla*. Kasten's textual alterations are few. For instance, in 10.30, he has accepted for the daggered reading *de supplicio, †de Lentulo* (1932, p. 133, lines 13-14) Sydow's proposal (the reference in the new apparatus to *Philol.* 46 should add *nene Folge*, since the number in the total series is 92, and the year, not indicated by Kasten, is 1937) of *de supplicio <sumpto> de Lentulo* (1949, p. 13, lines 30-31). In 24.68, Kasten has abandoned his earlier conjecture of *ante an um<quam>* (1932, p. 150, line 8) and returned to the manuscript reading *antea num* (1949, p. 29, lines 10-11). At the conclusion of the new apparatus, he has added the subscription from E, the *Codex Erfurtensis* (1932, p. 162 = 1949, p. 40).

Reis likewise has made only minor changes in his prefatory material and in his text of the *Pro Archia*. In 10.23, for example, he still retains Gulielmius' *eminus* for the manuscript *minus* despite Sydow's proposal (1942) of *viribus* (1932, p. 176, line 10 = 1949, p. 53, line 11). At the end of the speech, in 12.32, he retains, slightly transposed, Ammon's emendation, *a forensi abhorrentia sermone* (1932, p. 180, line 6 = 1949, p. 57, line 1) despite Sydow's proposal (1942) that the manuscript *firme* (*firmo* P, *sermo* ak) *a me* should be emended to *infirmata mea*.

These instances of alterations in the text and additions to the apparatus do not represent a thorough collation of the two editions. They suffice, however, to indicate that the editors have made no noteworthy changes. Those therefore who already possess the earlier editions and who are not concerned with the details of textual criticism need feel no obligation to secure the new texts. Specialists on the text of Cicero and libraries will surely wish to keep their collections up-to-date by adding these three fascicules. Moreover, teachers should welcome the availability of self-sufficient text editions of separate speeches, or groups of speeches, especially of the much used *Pro Archia*. Since publishers are allowing annotated school editions of classical works to go out of print, it may become necessary to rely for classroom use on texts alone, and to ask the students to have recourse to dictionaries and library

For a review of the motion picture  
QUO VADIS, see page 93 of this issue.

copies of commentaries, or to prepare separate vocabularies and notes through mimeographing or off-set printing. These inexpensive and attractive Teubner fascicules may therefore become increasingly useful, not only for the scholar but also for the teacher.

MASON HAMMOND

HARVARD UNIVERSITY

**Aeschylus, Agamemnon.** Edited and translated by EDUARD FRAENKEL. Vol. I: Prolegomena, Text, Translation; Vol. II: Commentary on 1-1055; Vol. III: Commentary on 1056-1673, Appendices, Indexes. Oxford: At the Clarendon Press, 1950. Pp. xvi, 195; 2 plates; viii, 1-480; v, 481-850. \$17.00.

This work cannot fail to be a source of joy and amazement to any serious student of Aeschylus. It is comprehensive, detailed, and convincing. Fraenkel reviews four hundred years of Aeschylean scholarship, and for the *Agamemnon*, after a most exhaustive search among his predecessors, both famous and obscure, he presents their opinions, interpretations, and conjectures in most persuasive form for the direction of future work. Above all, Fraenkel accurately reveals the present unhappy state of the text of the *Agamemnon*.

In Part I of the Prolegomena detailed descriptions are given of all the manuscripts except the well-known Medicus. The author lists the readings by means of which he approves and refines the conclusions of earlier scholars (e.g. that V and the group Tr G F were not derived from M) and goes on to demonstrate convincingly that neither F nor G is derived from Tr. Scholia are traced and classified. In Part II—Fraenkel's own contributions are easily recognizable; but often, especially in the Commentary, his determination to present, acknowledge, and judge the work of his predecessors obscures his own contributions.

In Part II are described the contributions to this field of thirty-five or more scholars, from 1557 to the present. Two Appendixes tell of the work of Casaubon and of Pearson as revealed by their own copies of Aeschylus.

The Greek text (which is accompanied by a translation) is not made to seem in better condition than it is; unsatisfactory conjectures yield to the obelos. Forty-two passages in the Greek are obelized; the loss of whole lines is indicated in about a dozen places, the loss of parts of lines about half as often. Fraenkel willingly admits that where the text seems to him untranslatable (e.g. where it may contain naval slang or technical parlance) the text may nevertheless be correct: his Preface says "Every possible effort should be made to understand a difficult passage; but when a careful examination of the language and the style has produced no indication of a corruption and yet the sense remains ob-

scure, then there may be a case, not for putting a dagger against the passage, but for admitting the limits of our comprehension." In half a dozen places where the Greek text is not marked corrupt the translation bears such a note as "Text uncertain." The salutary comment on 1470 is "I cannot understand this passage."

The Commentary, which is the bulk of the work, reveals, in my estimation, extraordinarily good judgment. While limiting my examination to those passages in the *Agamemnon* about which I had formed what must be called relatively unenlightened convictions, I have encountered in the Commentary only seven decisions which do not satisfy me (286, 412-413, 550, 871, 1229, 1324, 1423). But where I cannot agree I am now better informed. One welcomes Fraenkel's efforts to show just where the difficulty lies, i.e., what part of a troublesome text is sound, what part suspect, and why.

It used to be my belief that each avid student of Aeschylus must make his own text of the *Agamemnon*. If Fraenkel's work does not really relieve scholars of that necessity, then it provides at least the foundation upon which such texts must gratefully be built.

C. ARTHUR LYNCH

BROWN UNIVERSITY

**The Platonism of Shelley: A Study of Platonism and the Poetic Mind.** By JAMES A. NOTOPOULOS. ("Duke University Publications.") Durham, N. C.: Duke University Press, 1949. Pp. xiii, 671. \$7.50.

The Renaissance tradition of Platonism, by historical necessity deeply Neoplatonic in character, spread quickly from its source in the Florentine Academy to the general literary world, and in English letters, though late, is notably represented by Spenser, Milton, and the Cambridge Platonists. In the poetry of Dryden and his successors, who draw their inspiration preferably from the Latin poets, the tradition runs thin or vanishes entirely, to be reinstated later, however, by Wordsworth. The Platonism of Wordsworth, so largely molded by the Renaissance poets whom he admired, is accordingly Neoplatonic in color. Shelley's Platonism also has this shading to some degree, for Shelley too read the older poets, and Wordsworth influenced him; but he has the distinction of drawing the best part of his Platonism directly from the *Dialogues* of Plato, and unlike Milton, who also knew Plato directly, and much better, but subordinated Platonism to Christianity, he surrendered to it a mind otherwise furnished with little more than eighteenth-century materialism and liberalism. The impact was decisive; for though Shelley's sensibility accepts only certain aspects of Plato, and gives these some queer associations, they are passionately apprehended and supply the chief substance of his more important poems. Insofar as Shelley's Platonism was direct and without benefit of the

Neoplatonic and Christian tradition, it was something new, and rather strange, in English poetry.

What interests Professor Notopoulos, and will interest his readers, is the possibility of seeing Shelley in process of succumbing to the attraction of Platonism. The chronology of his reading (not only in Plato) can be fixed in considerable detail, and brought point to point with his successive writings. This possibility is the firm basis of the present work. After taking such account as can be taken of Shelley's "natural Platonism"—the peculiarities that made him quicken to the influence of Plato as no other of his contemporaries did—Notopoulos studies first the "indirect Platonism" that came to him from every side (Wieland's *Agathon*, for example, was an important early source), and then his readings in the *Dialogues* themselves. There follows the heart of the volume in which all the Platonic passages in Shelley's original writings are set out with comments that extend to virtual essays on the *Hymn to Intellectual Beauty*, *Prometheus Bound*, *Epipsychidion*, and *Adonais*. And finally, a third of the book consists of an admirable critical edition of all Shelley's translations from Plato. A tabular Appendix presents a co-ordination of the poet's Platonic readings with his writings throughout his life. Nothing is omitted that the developmental method can give, yet the reader ends with a feeling that all this has rather been left on his hands, and that he would gladly have spared the somewhat high-flown first chapter and the more obvious comments on the poems for a few paragraphs, such as the author is uniquely equipped to write, on the limits, emphases, and total value of Platonism in Shelley's work.

JAMES HUTTON

CORNELL UNIVERSITY

**Épictète, Entretiens, Livre II.** Edited and translated by JOSEPH SOULHÉ. ("Collection des Universités de France.") Paris: "Les Belles Lettres," 1949. Pp. ii, 118 (paged in duplicate).

The *Discourses* of Epictetus have never been—and, of course, they were never intended to be—as popular as the shorter *Encheiridion*. Of this latter handbook more than twenty-five separate French versions have appeared, while the present translation of the *Discourses* has been preceded by only three others, none of which, not even the second edition of that of Courdaveau (1908), was based upon the scholarly text of Schenkl (1st ed., 1894; editio maior, 1916).

Six years have elapsed since the publication of the first volume of this edition of Epictetus, which contained an elaborate dissertation on the life, thought, and text of Epictetus in addition to the text and translation of Book I of the *Discourses*. The entire work had been substantially completed before the death of Souilhé in 1941, and was

prepared for publication by E. des Places, A. Jagu, and L. Fontan.

Like the other texts in the excellent Budé series, the French translation is confronted by the Greek text which is provided with an elaborate *apparatus criticus*. The text is essentially that of Schenkl, in which the editor has essayed to "rectifier des inexactitudes de lecture qui avaient échappé à l'éditeur" (Vol. I, p. lxxxiii). At 2.16.44, Souilhé plausibly conjectures ἐν βούλῃ αὐτῆς for ἐν βούλῃ καὶ αὐτῆς of the manuscript, citing Suidas' βούλῃ ἐν αὐτῇ καὶ αὐτῇ (cf. REG 52 [1939] 584-588). He struggles with ἡ δὲ δὲ ἡν λέγω (2.1.33) producing "la méthode aussi que je prône," instead of accepting Kronenberg's emendation, "ἡ δ' ὅς," "ἡν δ' ἐγώ," and at 2.5.2, he prints the manuscript reading μᾶλλον instead of the generally accepted correction to the subjunctive.

The translation is generally clear, spirited, and accurate. Failure to take exact account of tense and syntax and some rather infelicitous renderings are noticeable. For example, φαίνεται is translated by "semblera" (2.1.1) and λέγει becomes "tu viens de dire" (2.10.25). The sense of οὐσία τοῦ ἀγαθοῦ does not seem to be "la réalité du bien" (2.8.9) or even "l'essence du bien" (2.1.4; 10.25) but rather "la nature du bien" (2.7.3). For ποιῶντες the translator thinks he has done well to hit upon "le personnage morale" (92.5.6; 16.1) or "personnalité morale" (2.23.40), adducing in support of his rendering the definition of "personne" in A. Lalande, *Vocabulaire de philosophie*, but his argument is unconvincing. "Toutes les fois que" is too vigorous for ὅταν (2.5.8), and in 2.1.8, τὰ πτερά is translated by "épouvantails," although the obvious meaning, "plumes," fits the context perfectly (cf. note on this passage in W. A. Oldfather's translation, 1926). On the whole, however, gratitude is due Souilhé for producing a good text and a translation satisfying to scholar and general reader.

MARIAN HARMAN

UNIVERSITY OF ILLINOIS LIBRARY

**Saint Augustine's De Civitate Dei: Selections with Notes and Glossary.** Edited by WILLIAM G. MOST. Washington, D. C.: Catholic Education Press, 1949. Pp. 225. \$2.50.

Father Most's edition contains a selection of passages with a vocabulary, a full commentary, a nicely written introduction, and a select bibliography. I miss Sister M. C. Colbert, *The Syntax of the De Civitate Dei of St. Augustine* ("Catholic Univ. of Amer., Patristic Studies," 4 [Washington, D. C. 1923]). Because of St. Augustine's polemics against pagan divinities, Father Most's bibliography lists G. C. Ring, *Gods of the Gentiles* (Milwaukee:

1938), of which I had never heard, but does not list any standard works on Roman religion, not even Wis-sowa, nor the two pertinent monographs, one by H. Lindemann, *Die Sondergötter in der Apologetik der Civitas Dei Augustinus* (Munich 1930), the other by Sister Mary Daniel Madden, *The Pagan Divinities and Their Worship ... in the Works of St. Augustine ...* ("Catholic Univ. of Amer., Patristic Studies," 24 [Washington, D. C. 1930]).

The commentary gives much valuable material on the history of philosophical and religious ideas. The linguistic interpretation of the text is not always reliable. E.g., 16.32 *Abraham ... filium ... resurrecturum credidisse laudandus est* is translated (p. 189) "Abraham is said (with praise) to have..." This translation of *laudare* "with the force of *dico*" overlooks the gerundive: "A. must be praised for his belief..." Such personal passive constructions with the infinitive are nothing extraordinary; cf. Verg. *Aen.* 2.585-586 *extinguere nefas ... / laudabor*. A pet subject of the commentary concerns the use of the pluperfect instead of the perfect or imperfect, and of the indicative instead of the subjunctive; but Father Most's old-fashioned logical interpretation often misses the point. An example occurs on page 146, in the long and involved interpretation of 5.1 *qualia si aliqua terrena civitas decrevisset ... fuerat evertenda*. As in many other instances, the reason for *fuerat* can be found in its fitness for a rhythmical (!) clausula: *fuerat evertenda*. Unfortunately, the important role of the clausula is nowhere pointed out, nor are other very characteristic syntactical and stylistic features mentioned, as e.g. the rather frequent use of the *nominativus pendens*, or of sound effects such as *innumerabilibus mirabilibus* or *iram in dies irae et revelationis insti iudicii*. Most's speaking of St. Augustine's "typically African fondness for rhetorical ornament in profusion" (p. 15) shows that the ghost of the *Africitas* is still haunting some philologists' studies.

Such criticisms are not intended to debate the merits of Father Most's edition. Colleges and universities will be rightly grateful for such a handy means of introducing to their students the original text of one of the greatest works of Roman literature.

A. NEHRING

FORDHAM UNIVERSITY

**Theocritus.** Edited with a Translation and Commentary by A. S. F. Gow. Vol. I: Introduction, Text, and Translation; Vol. II: Commentary, Appendix, Indexes, and Plates. Cambridge: At the University Press, 1950. Pp. lxxxiv, 257; viii, 638; 15 plates. \$12.50.

This encyclopedic work will be of great service to the accomplished Theocritean scholar who is occupied with the countless problems presented by his author. The in-

troduction supplies a learned and critical digest of the vast body of lore which has been accumulated through the centuries concerning the life of the poet and the text of the poems. There is a full discussion of the mediaeval and Renaissance manuscripts and their mutual relations, of the papyri and other early sources, and of the early history of the text (concerning this early history, it may be remarked, the editor regards the conclusions of Wilamowitz as very insecure). The poems are printed, wisely, in the traditional order established by Stephanus. The text itself is conservative; emendations are admitted sparingly and with caution. The apparatus, which is very full, is based upon that of Gallavotti (1946), but it is corrected and amplified from other sources. The readings of the papyri, all but two of which were still unavailable to Wilamowitz in 1905, are given in considerable detail. The translation is to be regarded, in the editor's own words, as "an adjunct to the commentary, not an essay in translation." The editor deprecates criticism of it by asserting that he had no higher aim than to show in "tolerable English" what he understands to be the poet's meaning. The commentary (557 pages) is very elaborate and the product of prodigious industry. All matters, seemingly, on which information could be gathered are dealt with, and it must be admitted that many of the notes, though they may be of some worth for the facts which they record, do not contribute to the illumination of the text. Perhaps the most valuable comments are those on matters of diction—the history of words and idioms, dialectal forms, vagaries of grammar—, which are abundantly illustrated by parallels. Though the editor has been very generous and touched upon many points which had not been taken up by previous commentators, one feels, strangely enough, that often matters are disregarded concerning which some wise observation would have been helpful to the reader of the poems. An editor with different tastes would have included more remarks on points of style and poetical quality, insofar as they affect interpretation, and such remarks, if they are judicious, are most acceptable. The bibliographies are very extensive. Besides texts and commentaries, some 355 pamphlets and papers in periodicals, published later than 1850, are listed, and an index to these is supplied for each of the poems.

IVAN M. LINFORTH

UNIVERSITY OF CALIFORNIA

**Lucretius.** By CYRIL BAILEY. (Annual Lecture on a Master Mind, Henriette Hertz Trust of the British Academy.) London: Geoffrey Cumberlege, 1949. Pp. 20. \$0.75. (Reprinted from *Proc. Brit. Acad.*, XXXV.)

This seasoned and judicious lecture is not an introduction to Lucretius, but an appraisal of him in the form of

an *apologia*. Bailey takes cognizance at the beginning of a special obligation to justify the inclusion of Lucretius among the "Master Minds," and in particular to defend him against the double charge that his philosophy was second-rate and his poem an arid exposition enlivened by occasional poetic outbursts. This apologetic purpose has shaped the lecture, which leads by careful steps to the conclusion that philosophy and poetry have reached a true, if sometimes unsteady, harmony in the poem; that Lucretius is "neither a philosopher before a poet, nor a poet before a philosopher, but a philosopher-poet, a supreme example not only of the possibility of that composite personality, but of its potential greatness" (p. 18). In particular Bailey tries to show that Lucretius' two most striking traits, high moral passion and concrete visualization, penetrate his doctrine and his poetry alike, transmuting imagery and argument together into "argumentative vision."

These are propositions that few admirers of Lucretius would quarrel with. The valuable thing is not Bailey's judgments themselves but the synoptic fashion in which the whole of what we know about Lucretius and Epicureanism has been drawn together to form them. The lecture is the ripe fruit of a lifetime's study, packed with juice. Thus for example the characterization of Lucretius' visualizing power and his difference in this respect from Epicurus (10-12) synthesizes Bailey's own Lucretian and Epicurean studies with the work of Giussani, Bignone, Büchner, Regenhagen, Bergsträsser, and others. Hence the *apologia*, far from being a mere defense, offers a broad and balanced view of Lucretius' method and spirit—a fitting brief pendant to the great three-volume edition (Oxford 1947).

Not that this is the final or only possible summary of Lucretius. The poet's *Romanness* could have been more emphasized, or the specific quality of grandeur in his verse, the *longue haleine* that affiliates him with Milton and Beethoven (also philosophical poets); and so on. And the very sobriety of Bailey's discussion, its truly British good sense and gentlemanliness, are a strength but also to some extent a limitation. Lucretius cannot be exhausted by any one appraisal, even the most judicious. But this one can be recommended with confidence to anyone who loves him—or is capable of learning to.

GERALD F. ELSE

STATE UNIVERSITY OF IOWA

**Quo Vadis.** A screen play by JOHN LEE MAHIN, S. N. BEHRMAN, and SONJA LEVIN, based on the novel by HENRYK SIENKIEWICZ. Directed by MERVIN LE ROY. Produced by SAM ZIMBALIST for Metro-Goldwyn-Mayer. 1951.

When the busy twentieth century takes time out to reproduce a page from Roman history, the up-to-date

Latin teacher ought not to be caught nodding over his gerunds. It is his duty to spread the news of such an effort so that students of school Latin and their teachers will know that the classics are alive and kicking. That's approximately the spirit in which I went to see M-G-M's movie version of *Quo Vadis*. The tidings I bring back are not so cheerful.

In the space of a little less than three hours, the movie brings into opposition the rise of Christianity and the fall of a psychopathic emperor. This conflict, I am sorry to say, is supported by a musty assortment of theatrical thunderclaps left over from the days of Ben Hur. There is a tedious procession of banquets, games, conflagrations, diplomatic intrigues behind the throne, a chariot race, a pair of romantic suicides, a celestial visitation, and a bang-up, knock-down, drag-out bullfight. In the way of spectacle, only the timely arrival of the U.S. Marines has been left out. As far as artistry goes, nothing much of any consequence has been included. The action is monotonously bombastic; the dialogue, dull; the players, unbelievably wooden. The theme of Christian love against Roman might is delineated with the subtlety of a meat ax. In short, I felt that the lions who were let loose on the Christians did the best job, and at the moment of martyrdom it seemed to me the sooner the better.

In a way, I am truly sorry for the poor taste shown in the revival of Sienkiewicz' old chestnut. Teen-agers who have had a couple of years of high-school Latin might conceivably be interested in an artistic attempt to re-create the pressures and anxieties the Christians suffered during Nero's reign. But they'll not find it any such melodramatic mishmash as this movie version of *Quo Vadis*.

C. HOWARD SMITH

CLIFFORD J. SCOTT HIGH SCHOOL  
EAST ORANGE, NEW JERSEY

**Documents Illustrating the Reigns of Augustus and Tiberius.** Edited by VICTOR EHRENBURG and A. H. M. JONES. Oxford: At the Clarendon Press, 1949. Pp. viii, 159. \$2.50.

The "documents" reprinted in this volume include the *Res gestae* in Latin and Greek, the *fasti*, and 366 inscriptions, papyri, literary passages, and coins illustrating the lives of Augustus and Tiberius and their families and the public-law aspects of their reigns. Ehrenberg and Jones have expended a considerable effort in collecting the material, especially some of the more recent finds. Yet I must confess an inability to appreciate either the intent or the fruits of so much work, or to visualize the audience that justifies the issuance of this book at a time when the avenues for the publication of works of scholarship are being drastically narrowed.

Since 54 of the 156 pages are given over to a reprinting of the bare text of the *Res gestae* and *fasti* and 182



of the remaining 366 "documents" are already available in Dessau, *Inscriptiones Latinae Selectae*, the specialist can hardly find the book as indispensable as the publisher asserts. And what university student, at least in the United States, can use—or should be permitted to use—such an assemblage of unannotated, untranslated, unindexed texts, published without commentary or critical apparatus? Nor can I fathom the benefits to be derived from reading several dozens of coin legends of this kind: "1. Denarius, 45-44 B. C., Spain. Grueber, ii. p. 370; cf. nos. 93ff. *Obv.* Head of Pompey. *SEN. MAG. PIVS IMP. Rev.* Pietas. PIETAS." Or the following, also typical of a large number of the documents: "194. Rome. *ILS.* 909. C. Papirius C. f. Cn. Carbo tr. mil. XXVivir q. pro pr. Antullia Q. f. uxxor."

Though Ehrenberg and Jones say in the Preface that they have endeavored "to illustrate all important aspects of the reigns of Augustus and Tiberius," there is no significant material outside the areas of the imperial person, family and household, and public law. The fact that only seven papyri are included in the volume is sufficiently revealing on this score.

M. I. FINLEY

NEWARK COLLEGE, RUTGERS UNIVERSITY

**Vier Voordrachten over de Griekse Tragedie.** By B. A. VAN GRONINGEN. Leiden: Stenfort Kroese, 1949. Pp. 51. 275 guilders.

These four lectures by a well-known Leiden professor present important aspects of Greek tragedy. The organization is clear and systematic; and the thought is stimulating, even if rather abstract and at times metaphysical. Since the purpose is to generalize, detailed discussion of individual plays is wanting; but points are illustrated by reference to certain typical plays, with which the reader is presumed to be familiar.

The first lecture discusses tragedy as an artistic form, and suggests some of the means by which the poets compelled their materials to obey their bidding. The second goes to the heart of the central mystery of tragic suffering, with its complex of related problems: *hybris*, the individual and the universal experience, the moral and cathartic effect of tragedy.

The following lecture considers Greek tragedy as the mirror or *mimesis* of life, in three typical veins: pragmatic (or realistic), psychological, and religious. The distinction, though convenient and doubtless largely valid, should not be pressed too far; even the plays cited often illustrate more than one of the types. Finally, the author examines tragedy as the mirror of a culture. Here Greek culture is interestingly contrasted with several other ancient cultures, and its specific quality is suggested: humanity, rationality, a balance between polar

opposites, devotion to truth and beauty, a trend toward democracy. These traits find concrete expression in Greek drama. The paradox, then, is that this ancient art, far from being dead, is even now intensely alive.

WILLIAM C. GREENE

HARVARD UNIVERSITY

**Der Hermes eines Praxiteles.** By CARL BLÜMEL. Baden-Baden: Klein, 1948. Pp. 73.

When *Griechische Bildhauerei* appeared in 1927, its vital thesis that classical sculptures may be dated by their tool-marks received less attention than its attack on a long-accredited attribution of the Hermes at Olympia to the great fourth-century sculptor Praxiteles. In this present book, the author confines his material to a full review of this specific case, beginning with the statue's discovery, the early disparity of opinion on its attribution, and the rapid acceptance of both early date and exalted origin. He then reconsiders his own position in the matter, finds his earlier observations still valid; and, consolidating them with evidence proposed by others during the past twenty years, concludes that the Hermes is an original work of the second century B.C. He views, not unfavorably, the possibility of its attribution to a younger Praxiteles known to have been working at this time.

The exposition, like the style of writing, is crisp and direct, and constitutes the fullest and most convincing statement yet made on the famous statue of Hermes. An even more valuable contribution is to be found in its insistence on factual evidence as a basis for analysis. The final caution against the magnetic power of the great names of antiquity serves as a fitting finale to a serious and forceful analysis of a controversy in the highly speculative field of the dating and attribution of ancient sculpture.

CHARLES H. MORGAN

AMHERST COLLEGE

## RECENT PUBLICATIONS

This department is conducted by LIONEL CASSON, Contributing Editor, with the assistance of PHILIP MAVERSON. The list is compiled from current bibliographical catalogues and publishers' trade lists, American, Belgian, British, Dutch, French, German, Italian, Spanish, and Swiss, and includes books received at the editorial office. Some errors and omissions are inevitable, but *CW* makes every effort to ensure accuracy and completeness.

### ANCIENT AUTHORS

**Aristotle.** Aristotle's *De Anima* in the version of William of Moerbeke and the commentary of St. Thomas

- Aquinas. Translated by K. Foster and S. Humphries. 804 pages. New Haven: Yale University Press, 1951 \$6.50
- Athanasius.** Müller, Guido, S.J. *Lexikon Athanasianum*. Fasc. 9, *prosthêkê to topos*. Cols. 1281-1440. Berlin: De Gruyter, 1951 30 M.
- Herondas.** Herodas Mimiambi: Introduzione, testo critico e commento di G. Puccioni. xv, 194 pages. Florence: La Nuova Italia, 1951 1300 L.
- Hesiod.** Hesiodi Scutum: Introduzione, testo critico, commento e traduzione di C. F. Russo. 224 pages. Florence: La Nuova Italia, 1951 1300 L.
- Homer.** The Iliad of Homer. Translated, with an introduction, by Richard Lattimore. 527 pages. Chicago: University of Chicago Press, 1951 \$4.50
- Menander.** The Samia: The augmented text with notes and a verse translation by J. M. Edmonds. 41 pages. Cambridge: Deighton, Bell, 1951 10s. 6d.
- Ovid.** P. Ovidi Nasonis Amores: Testo, introduzione e note di Franco Munari. xxxvii, 231 pages. Florence: La Nuova Italia, 1951 1300 L.
- Plato.** Koster, W. J. W. Le mythe de Platon, de Zarathoustra et des Chaldéens. Étude critique sur les relations intellectuelles entre Platon et l'Orient. vi, 87 pages. Leiden: Brill, 1951 9 gldrs.
- Thomson, J. A. K.** Classical Influences on English Poetry. 271 pages. London: George Allen & Unwin, 1951 \$3.50
- HISTORY, SOCIAL STUDIES
- Brandon, S. G. F.** The Fall of Jerusalem and the Christian Church. A study of the effects of the Jewish overthrow of A.D. 70 on Christianity. 304 pages. New York: Macmillan, 1951 \$5.00
- Cloche, Paul.** La démocratie athénienne. vii, 432 pages. Paris: Presses univ. de France, 1951 900 fr.
- ART, ARCHAEOLOGY
- British School at Athens.** The Annual, 1951, No. 46: Papers presented to Professor Alan Wace to commemorate fifty years of work in archaeology. vii, 252 pages, 25 plates. London: British School at Athens, 1951 63s.
- Cahiers archéologiques,** fin de l'antiquité et moyen âge, fasc. 5. 108 reproductions, 46 figures and plans. Paris: Van Oest, 1951 2000 fr.
- Ceram, C. W.** Gods, Graves, and Scholars. The Story of Archaeology. Translated from the German by E. B. Garside. xii, xvi, 426 pages, 49 photographs, 72 drawings. New York: Knopf, 1951 \$5.75
- Fondation Eugène Piot.** Monuments et mémoires publiés par l'Académie des inscriptions et belles lettres sous la direction de E. Male et Ch. Picard avec le concours de J. Charbonneaux. xlv, 160 pages, 20 plates. Paris: Presses univ. de France, 1951 1500 fr.
- EPIGRAPHY, PALAEOGRAPHY, NUMISMATICS
- Diringer, David.** The Alphabet. A Key to the History of Mankind. 607 pages. Second, revised edition. New York: Philosophical Library, 1951 \$12.00
- PHILOSOPHY, RELIGION, SCIENCE
- Jeanmaire, H.** Dionysos, histoire du culte de Bacchus. Paris: Payot, 1951 1300 fr.

## LITERARY HISTORY, CRITICISM

- Hunt, P. B. W.** Primitive Gospel Sources. xv, 344 pages. New York: Philosophical Library, 1951 \$6.00
- Ranstrand, Gunnar.** Querolusstudien. 154 pages. Stockholm: Germandts Boktryckeri, 1951 (Dissertation)

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## TEXTBOOKS

**Couch, Herbert N.** *Classical Civilization: Greece.*

Second edition, xxix, 622 pages, ill. New York: Prentice-Hall, 1951

**Lord, Louis E. and Laura B. Woodruff.** *Latin—*

Third Year. 144 pages, ill. New York: Silver Burdett, 1951 \$3.68

## MISCELLANEOUS

**Anderson, Maxwell.** *Barefoot in Athens (drama*

about Socrates). New York: William Sloane, 1951 \$2.75

with the Catholic Classical Association of Greater New York. The main speaker will be the Rev. Edwin A. Quain, S.J., who will discuss the attitude of the Church Fathers toward pagan literature.

**Rockford College** is again offering to an entering freshman a departmental scholarship in Latin of \$900 (\$450 for each of two years). Candidates for the scholarship must have had two or more years of Latin in high school. They will take an examination testing particularly the ability to read Latin. Applications must be made by March 1, 1952. For further information applicants are requested to write to the Director of Admission, Rockford College, Rockford, Illinois.

## NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The **New York Classical Club** will meet on February 2, 1952, at Keating Hall, Fordham University, jointly

## PERSONALIA

Rev. **Francis P. Donnelly, S.J.**, of Fordham University, was elected to honorary membership in the New York Classical Club at its meeting of November 3, 1951. The occasion was Father Donnelly's completion of his fiftieth year of teaching. A resolution expressing congratulations and best wishes to Father Donnelly was adopted by the Executive Committee of the C. A. A. S. at its meeting of November 24, 1951.

## AMERICAN ACADEMY IN ROME SCHOOL OF CLASSICAL STUDIES SUMMER SESSION, JULY-AUGUST 1952

The 1952 Summer Session of the School of Classical Studies will be held in Rome under the direction of Professor George E. Duckworth of Princeton University. It will run six weeks from July 1st to August 12th.

Conditions for the study of classical antiquity in and about Rome were never more favorable. Apart from the fact that many improvements have been made since the war in the preservation and display of the pre-war archaeological material, opportunity is now given to visit such important new excavations as those in ancient Ostia. The Academy's fine collection of books on all aspects of classical antiquity is available to all students, and the cultural activities of the city as a whole (concerts, opera, art exhibitions, etc.) are flourishing. Suitable accommodations and board in Rome for the duration of the Session may be obtained through the Academy.

The course will be devoted to Roman civilization as exemplified in its surviving material remains in and around Rome and as portrayed in its literature. Emphasis will be placed on study of the monuments *in situ* and the objects preserved in museums. But they will be constantly connected in the instruction with Rome's literary tradition and especially with the great authors of the late Republic and the Augustan Age: Cicero, Virgil, Horace and Livy. Lectures on other aspects of Roman culture will also be given in order to present a reasonably complete picture of the development of Roman civilization from the origins to Constantine. Excursions will be made to Monte Albano, Horace's Sabine Farm, Ostia, and an Etruscan site.

Enrollment will be limited to twenty-two students. Applications for admission must be received by the Academy's New York office not later than March 1, 1952. Basic expenses including tuition, accommodations, board, and cabin class transportation from New York and return may be estimated at \$1,000. As in the past, holders of scholarships from regional classical associations will have the tuition fee of \$100 remitted.

Requests for details should be addressed to:

Miss Mary T. Williams, *Executive Secretary*  
American Academy in Rome, 101 Park Avenue  
New York 17, New York